

Summer in Helsinki
duo for
violin and bassoon

in
128/octave overtone tuning

Peter Thoegersen

2017

128 Notes of Eighth Octave Overtone Tuning

Harmonic, Cents, Name of interval

1	0	unison
129	13	sixteenthtone
65	27	eighthtone
131	40	smaller quartertone
33	53	quartertone
133	66	large quartertone
67	79	small semitone / 3-eighthtones
135	92	minor semitone
17	105	Bb, major semitone
137	118	large semitone
69	130	big semitone
139	143	small three quarters of a tone
35	155	large three quarters of a tone
141	167	diminished whole tone
71	180	small whole tone
143	192	minor whole tone
9	204	B, major whole tone
145	216	large whole tone
73	228	whole plus eighthtone
147	240	5ET diesis
37	251	five quarters of a tone
149	263	diminished minor third
75	275	low minor third
151	286	small minor third
19	298	minor third
153	309	low just minor third (referencing 316)
77	320	high just minor third (referencing 316)
155	331	large minor third
39	342	big minor third
157	354	neutral third
79	365	tiny major third
159	375	eighthtone flat major third
5	386	C#, just major third
161	397	ET major third
81	408	Pythagorean ditone
163	418	large Pythagorean ditone
41	429	Db
165	440	small quartertone sharp major third
83	450	quartertone sharp major third
167	460	tiny fourth
21	471	low fourth
169	481	minor fourth
85	491	major fourth

171	501	ET perfect fourth
43	512	perfect fourth, D
173	522	fourth plus comma
87	532	fourth plus a fifhtone
175	541	fourth plus small quartertone
11	551	eleventh harmonic
177	561	tiny tritone
89	571	low tritone
179	581	minor tritone
45	590	D#
181	600	Eb, ET tritone
91	609	large tritone, Eb in tonal music
183	619	big tritone
23	628	eighthtone high tritone
185	638	quartertone and sixteenth flat dominant
93	647	quartertone flat dominant
187	656	tiny dominant
47	666	small dominant
189	675	eighthtone low dominant
95	684	irregular perfect fifth
191	693	sixth comma flat fifth
3	702	perfect fifth
193	711	poodle fifth
97	720	large fifth
195	729	howling dominant
49	738	sixthtone high dominant
197	746	three quartertones high perfect fifth
99	755	quartertone high perfect fifth
199	764	quartertone and 16 th tone high fifth
25	773	quartertone and eighthtone high fifth
201	781	almost minor sixth
101	790	tiny minor sixth
203	798	ET minor sixth
51	807	minor sixth
205	815	just minor sixth
103	824	large minor sixth
207	832	big minor sixth
13	841	thirteenth harmonic
209	849	quartertone high minor sixth
105	857	quartertone plus minor sixth
211	865	almost major sixth
53	874	tiny major sixth
213	882	small major sixth
107	890	just major sixth
215	898	ET major sixth
27	906	major sixth
217	914	sixthtone high major sixth
109	922	eighthtone high major sixth
219	930	eighthtone and 16 th tone high major sixth

55	938	large major sixth
221	945	big major sixth
111	953	three quartertone sharp major sixth
223	961	small harmonic seventh
7	969	harmonic seventh
225	977	large harmonic seventh
113	984	tiny minor seventh
227	992	small minor seventh
57	999	G, minor seventh
229	1007	large minor seventh
115	1015	big minor seventh
231	1022	double perfect fourth
29	1030	eighthtone high major seventh
233	1037	eighth- and 16 th tone high minor seventh
117	1044	three-eighths flat major seventh
235	1052	quartertone flat minor seventh
59	1059	tiny major seventh
237	1066	diminished major seventh
119	1074	eighthtone flat major seventh
239	1081	small major seventh
15	1088	major seventh
241	1095	large major seventh
121	1103	ET major seventh
243	1110	big major seventh
61	1117	Ab, large minor seventh
245	1124	eighthtone plus major seventh
123	1131	leading tone major seventh
247	1138	sharp leading tone major seventh
31	1145	hyper leading tone major seventh
249	1152	quartertone flat octave
125	1159	three-eighths flat octave
251	1166	eighthtone flat octave
63	1173	small octave
253	1180	comma flat octave
127	1186	dipped octave
255	1193	preoctave

Summer in Helsinki

In 128/octave overtone tuning

Peter Thøgersen

solo, molto drammatico e quasi rubato

dont worry about intonation

Moderato (♩ = c. 100)

sul pont

saltando

sul tasto

Violin

Violin part: Treble clef, 4/4 time. The score begins with a *staccato volante* section marked *mp*, followed by a *sul pont* section marked *mf*, and ends with a *jete* section. The Bassoon part is in the bass clef and remains silent, indicated by a whole rest.

Vln.

Violin part: Treble clef, 4/4 time. The score continues with a *sul pont* section marked *p*, followed by a *jete* section marked *pp*. The Bassoon part remains silent with a whole rest.

Vln.

Violin part: Treble clef, 4/4 time. The score continues with a section marked *ord* and *sul tasto* marked *mf*. The Bassoon part remains silent with a whole rest.

Vln.

Violin part: Treble clef, 4/4 time. The score continues with a *sul pont* section marked *f*, followed by a section marked *ff*. The Bassoon part remains silent with a whole rest.

please apply 128 here unless instructed

sul pont ----- *sul tasto*

rit. *mp* *+18* *-14* *fff* *n*

Vln. 5

Bsn. 5

Tempo Rubato

cantabile *lunga* *-19* *+22* *-19*

mf *f* *f* *f* *ff*

Vln. 6

Bsn. 6

sul pont

Adagio ♩ = 40

Vln.

7 *sul E* *mp* *mf* *f* *pp*

7 16 7 16

Bsn.

7 *p* *mf* *pp*

7 16 7 16

Vln.

9 *sul G* *tr* *ff* *f* *p* *mf* *fff*

9 16 9 16 11 16

Bsn.

9 *f* *ff* *mf* *p* *ff*

9 16 9 16 11 16

Vln.

11 *ord* *mf* *ff* *mp*

11 16 11 32

Bsn.

11 *mf* *f* *p*

11 16 11 32

12

Vln.

13

Bsn.

13

Vln.

Bsn.

14

Vln.

Bsn.

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Vln. 15

mp *f* *ff*

accel.

+17 +17 -22 +17 +18

16

Bsn. 15

+56 +22 -26 +18 -20 +22 +18 +24 -19 +22 +56

16

Vln. 16

f *mp* *fp* *ff*

Allegro
= 180

+17 +22 +16 +22 +16 -19 +20 +22 +20 +16 +11

17

Bsn. 16

f *mp* *mp*

+56 +18 +17

17

Vln. 19

Largo
= 60

sul tasto *sul pont* *sul A* *sul E* *punta d'arco*

mf *f* *ff* *mf* *p*

+56 +18 +45 +56 +22 +18 +31 +18 +45 +18

20

Bsn. 19

mp *mf* *f* *mp*

1/1 +22 +27 +22 +11 +20 +11 +31 +11

20

flautando

Vln. 21 $\overset{+56}{\text{pp}}$ $\overset{+20}{\text{mp}}$ $\overset{+50}{\text{mp}}$ $\overset{+18}{\text{mp}}$ $\overset{+20}{\text{mp}}$ $\overset{+22}{\text{mp}}$ $\overset{+24}{\text{mp}}$ $\overset{-19}{\text{p}}$ $\overset{+56}{\text{p}}$ *ord* *sul D* $\overset{+22}{\text{f}}$ $\overset{+24}{\text{f}}$ $\overset{+13}{\text{f}}$ $\overset{+18}{\text{f}}$ $\overset{+20}{\text{fff}}$ $\overset{+29}{\text{fff}}$ $\overset{+20}{\text{fff}}$ $\overset{+17}{\text{fff}}$ $\overset{+24}{\text{fff}}$

Bsn. 21 $\overset{-32}{\text{pp}}$ $\overset{-19}{\text{pp}}$ $\overset{+24}{\text{pp}}$ $\overset{1/1}{\text{pp}}$ $\overset{+20}{\text{pp}}$ $\overset{+11}{\text{pp}}$ $\overset{+22}{\text{pp}}$ p f ff ff

Vln. 23 *sul A* $\overset{+56}{\text{p}}$ $\overset{+11}{\text{mp}}$ $\overset{+24}{\text{f}}$ $\overset{+24}{\text{ff}}$ $\overset{+24}{\text{fff}}$ $\overset{+16}{\text{ff}}$ $\overset{+24}{\text{mf}}$ *sul pont*

Bsn. 23 *espress.* $\overset{+24}{\text{pp}}$ $\overset{1/1}{\text{f}}$ $\overset{+22}{\text{p}}$ $\overset{+18}{\text{ff}}$ $\overset{-25}{\text{fff}}$ $\overset{+56}{\text{mf}}$ $\overset{+11}{\text{mf}}$ $\overset{+22}{\text{ff}}$ $\overset{+50}{\text{f}}$ $\overset{+52}{\text{mp}}$

Vln. 25 *ord* *sul D* $\overset{+22}{\text{f}}$ $\overset{-19}{\text{mf}}$ $\overset{+18}{\text{mf}}$ $\overset{+16}{\text{ff}}$ $\overset{-22}{\text{fff}}$ $\overset{+18}{\text{fff}}$ $\overset{-20}{\text{fff}}$ $\overset{+22}{\text{fff}}$ *sul G* $\overset{-20}{\text{mp}}$ $\overset{5:3}{\text{mp}}$ $\overset{7:4}{\text{ff}}$

Bsn. 25 *bend up to indeterminate pitch* $\overset{-22}{\text{fz}}$ $\overset{+56}{\text{fz}}$ $\overset{+18}{\text{fz}}$ $\overset{+24}{\text{fz}}$ $\overset{+30}{\text{fz}}$ $\overset{+24}{\text{ff}}$ $\overset{+22}{\text{ff}}$ $\overset{+13}{\text{ff}}$ $\overset{+20}{\text{ff}}$

Vln. pizz. +16 *snap it!* +20 *accel.*

Bsn. +40 +13

f

Measures 27-30. Violin part: f dynamic, pizz. instruction, tempo $\text{♩} = 180$. Bassoon part: f dynamic. Both parts feature eighth notes with various accidentals and a key signature change from 3/8 to 5/8.

Vln. +11 +19 +220 ff

Bsn. +17 +22 ff

Measures 29-32. Violin part: ff dynamic, tempo $\text{♩} = 220$. Bassoon part: ff dynamic. Both parts feature eighth notes with various accidentals and a key signature change from 5/8 to 7/8.

Allegro (M.M. $\text{♩} = \text{c. } 120$) *accel. @ $\text{♩} = 150$*

Vln. +24 +22 ff

Bsn. +24 -27 ff

Measures 31-34. Violin part: ff dynamic, tempo $\text{♩} = 150$. Bassoon part: ff dynamic. Both parts feature eighth notes with various accidentals and a key signature change from 7/8 to 8/8.

1/1

Vln. 33 *fff* 3 3 3 3

Bsn. 33 *fff* 3 3 3 3

nail pizz near bridge sul pont *LH pizz and col legno batutto*

Vln. 35 *f* *mf* *f* *dont worry about intonation*

Bsn. 35 *f* *mp* *mf* *dont worry about intonation*

sul pont *rit.* *arco* **Moderato** (♩ = c. 100)

Vln. 37 *mf* *mp* *mf* *jete* *lunga* *jete* *jete*

Bsn. 37 *mf* *fz* *sfz* *sffz* *ff*

+11 *+11* *+16*

$\bullet = 85-90$

System 1:

Vln. 39 *spiccato* *mf* *f* *saltando* *ff* *open*

Bsn. 39 *mf* *f* *ff*

System 2:

Vln. 41 *mf* *mp* *f*

Bsn. 41 *f* *p* *mf*

System 3:

Vln. 43 *ff* *p* *mp* *f* *jete*

Bsn. 43 *ff* *mp* *f* *trill Db* *f*

Trill details: *tr +18 +5*, *1/1 +11 3 +17*

ord
Adagio ♩ = 40

Vln. 45 *mf* *f* *mp* *ff* *mf* *fff*

Bsn. 45 *f* *mp* *mf* *f*

Vln. 47 *f* *mf* *mp*

Bsn. 47 *ff* *mf* *mp*

Vln. 49 *fff* *p*

Bsn. 49 *mp* *f* *fff* *p*

Vln. 51 ⁺¹³ ⁺⁵⁰ ⁺⁵⁶ ⁺²⁰ ⁺²⁴ ⁺²² ⁺¹⁷
f *fff* *mf* *ff*

Bsn. 51 ^{1/1} ⁻¹⁹ ^{tr +22} ⁺²⁰ ^{tr +31}
f *fff* *mf* *ff*

Vln. 53 ⁺¹³ ⁺¹⁸ ⁺¹⁶ ⁺³¹ ^{tr +20}
mp *mf* *f*

Bsn. 53 ⁺³¹ ⁺¹³ ⁺¹⁷ ⁻²¹ ⁻¹⁹ ⁻¹⁹ ⁻¹⁹ ^{tr +17}
fff *ff* *fff*

Vln. 55 ⁺¹⁶ ⁺²² ⁻¹⁹ **Lento** ♩ = 70
p

Bsn. 55 ⁺¹⁷ ⁺²² ⁺¹⁸ *f* *mf* *ppp* *ff* *fff*
espress. multiphonic

Vln. 57 *f* *mf* *mp* *mf* *ff*

Bsn. 57 *mf* *f* *mf* *mf* *f* *mf* *ff*

Rehearsal marks: +13 +24, +13 +24, +13 +16 +22, +24 +16, -19 +22, +20 +16, -19, +11 tr +20

Tempo: *rallentando*

Vln. 59 *mp* *mf* *mp* *mf* *f* *mf*

Bsn. 59 *mf* *f* *mf* *ff* *sffz*

Rehearsal marks: +24 -19, +24 +16, +24, +20 +18 +16 -22, +11, +24, +22

Largo ♩ = 50

Vln. 61 *f* *ff* *fff* *mf* *ff*

Bsn. 61 *mp* *ff* *fff* *mf* *f*

Rehearsal marks: +18 tr +24, -19, +17, +56, +50, +22

Tempo: *Largo* ♩ = 50

Performance instructions: *con brio*, *sul pont*, *lunga*, *ord*, *al tallone*

Vln. 63 *detache* *mp* *mf*

Bsn. 63 *f*

Vln. 65 *mp* *ff*

Bsn. 65 *mp* *f*

Vln. 67 *mf* *p* *mp*

Bsn. 67 *f* *mp* *ff*

trill to 52 c

Vln. 69 ⁺²² ⁺¹⁷ ⁺²² ⁻⁻⁻⁻⁻
f *ff*

Bsn. 69 ⁺¹³ ⁺¹⁸ ⁺³¹ ^{tr} ⁺²⁴ ⁺²⁰ ⁺²² ⁺¹⁷
f *ff*

Vln. 71 ⁺²² ⁺¹¹ ⁻¹⁹ ⁺²⁰ ⁺⁵⁶ ^{tr} ⁺¹³ ⁺²⁰
mf *f*

Bsn. 71 ⁺¹³ ⁺²⁰ ⁺²⁰ ⁺²² ⁺¹³ ⁺²² ⁺¹⁶ ⁺²⁴ ⁺²² ⁺⁵³
f *sf* *ff*

Vln. 73 ⁺⁵⁶ ⁺¹⁶ ^{tr} ⁺⁴⁰
mp *f* *ff*

Bsn. 73 ⁺¹⁸ ⁺²² ^{tr} ⁺⁵³ ⁺¹⁷ ⁺¹⁵ ⁺¹³ ⁺²² ⁺²²
mf *f* *f* *ff*

Vln. 75 $+13$ $+22$ $+11$ $+24$ $+16$ $+18$ $+20$
mf *ff* *mf*

Bsn. 75 $+22$ $+22$ $+20$ $+24$ $+11$ $+56$ -19 $+16$ $+18$ $+20$
mf *ff*

Vln. 77 *f* *mp*

Bsn. 77 $+18$ $+13$ $+16$ $+20$ $+18$ *1/1* $+18$ $+17$ $+22$ $+24$
ff *f* *mp*

Vln. 78 $+20$ *tr* $+31$
mf *fff*

Bsn. 78 $+17$ $+13$ $+17$ $+24$ *tr* $+48$
mf *f*

quartertone trill

Bassoon Solo

Vln. 79

Bsn. 79

f *ff* *mf*

rubato *con brio*

+16 7 +18 5 +24 +18 6 +11 +22

Vln. 81

Bsn. 81

ff *f* *mf* *mp* *fff*

espress.

Ab trill +17/-19 *tr-19* +22 +22 +16 6 -19

Vln. 83

Bsn. 83

f *fff*

con forza

6 +11 +22 +18 -19 +17 tr +22 +56 +11 +18

Lento

pizz.

♩ = 70

85 Vln. **sffz** **fz** +22

85 Bsn. *mp* *p* *con moto* **f** +13 +22 +56 +22 5

87 Vln. **fz** **sffz** +11 +24

87 Bsn. **fff** +24 +20 +22 +20 +18 +16

89 Vln. **ff** **sffz** *arco* *open* +22 +13 +24 3 3

89 Bsn. *trill B* +16/+40 +16 **f** +22 +20 +22 +20 **ff** +24 **sf** 7

Vln. 91 *pizz.* -19 +11 +18 *ff* +16 +20 *fz*

Bsn. 91 +22 +13+16 +24 *fff* 7

Vln. 93 *ff* *dont worry about intonation*

Bsn. 93 -19 +22 +24 +56 +11 +18 +20 *ff* 7

Vln. 94 *arco* 3 3 3 3 *pp*

Bsn. 94 +16 *mp* *trill 1/1 below*

Vln. 95

Bsn. 95

pizz. *sfz*

ff *mf*

Vln. 97

Bsn. 97

arco *f*

mf *ff*

Vln. 99

Bsn. 99

mp *p* *f*

mp *p* *f*

101

Vln.

Bsn.

cantabile

ff *mf* *f* *mp*

103

Vln.

Bsn.

f *fz* *sfz*

105

Vln.

Bsn.

fff *fff*

pizz.

tr

7

8

Presto*as fast and together as you can**arco dont worry about intonation*

Vln. 107 *sempre f*

Bsn. 107 *sempre f*

Vln. 109 *fff* *rubato* *agitato* *con forza*
dont worry about intonation

Bsn. 109 *sffz* *fff* *rubato* *agitato*
dont worry about intonation

Vln. 110 *f*

Bsn. 110 *f*

a tempo *con brio* *detache*

Vln. 111 *ff* *ff*

Bsn. 111 *ff* *ff*

Vln. 113 *mf* *ff*

Bsn. 113 *mf* *ff*

Vln. 115 *mf* *f* *mp*

Bsn. 115 *mf* *f* *mp*

Rehearsal marks: +11, +16, +56, +18, +24, +20, +7, +20, +22, +11, +24, +13, +22, +16, +22, +24, +20, +19, +11, +24, +18, +16, +24, +56, +18, +20, +22, +16, +40, +56, +20, +11, +16, +18, +7.

Tempo markings: *a tempo*, *con brio*, *detache*.

Dynamic markings: *ff*, *mf*, *f*, *mp*.

Rehearsal marks are indicated by numbers above the notes.

The score is written for Violin (Vln.) and Bassoon (Bsn.) parts. The key signature is one flat (B-flat major or D minor). The time signature is 3/4.

The first system (measures 111-112) features a *con brio* section with *ff* dynamics. The second system (measures 113-114) continues the *con brio* section with *mf* and *ff* dynamics. The third system (measures 115-116) features a *detache* section with *mf*, *f*, and *mp* dynamics.

Lento ♩ = 70

Vln. 117 mf -27 $6 +22$ $7 +11$ $+24$ 7 $+11$ $+20$ tr $+11$

Bsn. 117 mf $+22$ 6 $+22$ $+20$ 7 $+24$ 7 $+20$ tr $+11$ ff

Vln. 119 f $+31$ $+20$ $+18$ 7 5

Bsn. 119 f -19 $+11$ $+18$ 7 5

Vln. 121 f ff $+18$ tr -19 6 mf f $+18$

Bsn. 121 f ff $+18$ tr $+50$ -19 $+11$ -19 f $+18$

Violin (Vln.) and Bassoon (Bsn.) staves, measures 124 to 125.

Violin (Vln.) staff: Measure 124 starts with a fermata. Measure 125 begins with a *rit.* marking, followed by a *rubato* section. The melody features intervals of +22, -19, +11, +18, and -19, with a final interval of *tr*+22. Dynamics include *mp* and *p*. Fingering numbers 6 are indicated for the -19 intervals.

Bassoon (Bsn.) staff: Measure 124 starts with a fermata. Measure 125 begins with a *rit.* marking, followed by a *rubato* section. The melody features intervals of +22, -19, +11, +18, and -19. Dynamics include *mp* and *p*. Fingering numbers 6 are indicated for the -19 intervals.

Violin (Vln.) and Bassoon (Bsn.) staves, measures 126 to 127.

Violin (Vln.) staff: Measure 126 starts with a fermata and a *ff* dynamic. Measure 127 continues with a *ff* dynamic and a *n* (noisy) marking.

Bassoon (Bsn.) staff: Measure 126 starts with a fermata and a *ff* dynamic. Measure 127 continues with a *ff* dynamic and a *n* (noisy) marking.